CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 20, No. 25 TORONTO, JUNE 22, 1955 $3.00 Per Annum

BC ASS'N ASKS SHORTER CLEARANCES

Production Boom At Allied Artists

Allied Artists has entered the biggest six-month production period in its history, with eight outstanding films highlighting the shooting schedule. Of those eight to roll between now and the year's end, at least three will be in CinemaScope, accord-

(Continued on Page 7)

Film Daily Annual Finer Than Ever

During 1954, for the second year in a row, Canada and Great Britain returned to the USA as film rentals an equal amount — $24,000,000 — and led all other countries in the world, it is estimated in the Industry Statistics section of the latest edition of

(Continued on Page 7)

APPOINT COMMITTEE TO LOOK INTO SPEEDIER PLAYOFFS

Establishment of a committee to discuss with distributors the shortening of clearances, the speeding up of film playoffs and the working out of zoning problems took place during the recent meeting in Vancouver of the British Columbia Exhibitors' Association. This followed a resolution by Owen Bird of Port Moody and Ladner and D. MacFarlane of Vancouver. No action will be taken by the committee until it studies a report on how the controversial matters function in Toronto, it was decided at the first meeting of the new executive.

Len Johnson of Vancouver, past president and newly-elected public relations officer of the Association, was in Toronto soon after, as was Max Chechik of

(Continued on Page 7)

Amusement Tax Reduced In NS; Others Still Hopeful

An important reduction, effective June 20, has been made in the amusement tax of the Province of Nova Scotia. The tax of five cents on tickets costing from 26 cents to 55 cents has been extended and now applies to those sold at from 26 cents to 70 cents. This represents a reduction at the top of six per cent—from 18 per cent to 12 per cent.

The rest of the amusement tax structure remains undisturbed, so that the schedule now reads: Up to 25c, 2c; 26-70, 5c; 71-$1, 10c; $1.01-$1.50 15c and 5c for each additional 50c or fraction thereof.

The last Nova Scotia change was effective June 16, 1951 and it was made on a schedule effective May 19, 1948.

Overtures for tax reductions are proceeding in various provinces.

Sommers Heads Manitoba Exhibs

Inroads of both theatrical and non-theatrical 16 mm. exhibition into the 35 mm. field and the advisability of cutting the apprenticeship period of projectionists were among the subjects discussed at the annual meeting of the Manitoba Motion Picture

(Continued on Page 3)

Robbins USA Choice

Pioneer of the Year for the Motion Picture Pioneers of the USA is Herman Robbins, board chairman of National Screen Service, a former newspaperman and one time Fox sales chief. Chairman Jack Cohn announced his selection.

George G. Ganetakos, 77, Passes After Accident

A popular pioneer of the motion picture in Montreal, George Ganetos Ganetakos, president of United Amusement Corporation, was fatally injured in a car accident last week in Ville St. Laurent. He died in his 77th year in the Jewish General Hospital two hours after the accident. The passing of Mr. Ganetakos, beloved for his generosity and popular for his friendliness, brought many expressions of condolences from all parts of the continent.

Leading figures of the motion picture industry attended the service at the Holy Trinity Church, many having come from

(Continued on Page 6)

Mann To Direct 'Serenade'

Anthony Mann has been signed by Warner Bros. to direct the Mario Lanza starrer, Serenade, scheduled to start in July.

One Theatre In Work; Two Others Planned

Peter Barnes and associates have started construction of 600-car drive-in on a site about a mile east of Havelock, Ontario.

R. Dederer of Medicine Hat is planning to build a theatre and business block in Lethbridge, Alberta. Also in Lethbridge, the town planning commission has authorized the rezoning of 40 acres in the northern section and reports are that Famous Players will purchase the site for its 600-car drive-in. The drive-in was originally announced last month.

AA'S FISCAL-'54 PROFIT: $574,059

USA-Canada film rentals of Allied Artists for 53 weeks ended April 2 came to $9,702,155.80, while other areas of the world added $2,394,995.47 for a total of $12,097,151.27. Outside producers received $2,190,016.42 for their participation.

Selling, adminstrative and general expenses, including depreciation of $75,089.48, came to $4,473,718.61.

The result, according to the unaudited statement of consolidated earnings issued by G. D. Burrows, executive vice-president and treasurer, was $574,059.39 as the net profits for the 12-month period under survey.

REAL BATTLE ON OVER TOLL TV

The principals of the Telemeter and Phonevision toll TV systems both let go blasts last week at David Sarnoff, National Broadcasting Company board chairman, who came out strongly against pay-as-you-see TV recently.

E. F. McDonald, Jr., Zenith Radio Corporation president, stated that Sarnoff had sought control of the Phonevision research patents three times in the past and failed, so he was hardly the person to declare against toll TV.

In his annual statement to the shareholders of Paramount Barney Balaban, president, also went after Sarnoff, saying that the company's Telemeter was the best system. There is less freedom in TV than in any other form of entertainment, Balaban said, and a few executives and a handful of sponsors "determine what the public shall see." The sale of merchandise and not the quality of entertainment sets the present standards.

The application brief which Telemeter filed with the USA's Federal Communications Commission held that toll TV was no threat to theatres and would help them by spurring the production of better product.

BOB HARVEY WINS FAMOUS PLAYERS' IFD CASH CONTEST

Winners of IFD's Hobson's Choice contest were named last week. The manager who, in the opinion of the judges, submitted the best all-round campaign was Bob Harvey of the Capitol Theatre, North Bay. He won $75. Second money, a $50 cheque, was picked up by Les Mitchell of the Capitol Theatre, Brockville and third prize of $25 was won by Norman Gray of the Algoma Theatre, Sault Ste. Marie. The contest was limited to Famous Players' managers.

TAINT LUCK, SAYS PARAMOUNT

ARRAY OF HITS CAUSES 'ENVY'

Paramount is living it up. Over the years, somehow, one company manages to be standout for a certain period, coming up with perhaps a half dozen click pictures in succession. Now it's Par's turn, with a string of wins to equal the Brooklyn Dodgers' current record.

Also, as in the case with the Flatbush phenoms, the amount of luck involved depends on who's doing the appraising. That there's no guaranteed formula for a money-making film continues axiomatic; in the absence of such a formula, some Par rivals suggest this outfit has gotten an unusual share of fortunate breaks — that these are a big factor behind the upbeat.

Par execs, in private conversation, prefer to accent the company's policy as reason for the climb. This goes back a few years, first with the shift to "A" films and the complete elimination of program-type fare. Also, there was the adoption of participation deals with stars and others, these being profit-sharing plans that cut production investment risks for Par and kept important name players on the lot and lured newcomers.

Divided But Not

On another count, the Don Hartman-Y. Frank Freeman combo at the studio has been functioning smoothly. Hartman, who is exec producer, presses for "production values" in the product. Freeman, v.p. and top man in the production setup, holds the reins on the economics. Hartman doesn't produce pix personally, consequently the possibility of any friction with the filmmakers at the Hollywood plant is precluded.

(Cynicism has been a part of the history of the picture business so it shouldn't come as a surprise that a non-Par company official commented: "When a company sends out some good pictures everybody's a hero.")

Regardless of whose credit line warrants the boldface type—and no one is asking for a singing commercial—the plain fact is that Par right now has the hits greatly outnumbering the misses. This is unusual for the industry for the reason that frequently in past the ratio obtaining with many companies was one boxoffice winner to every four pix that either broke about even or lost coin.

Started Last Summer

Going back to last summer, Par's taller money started to roll in with "Knock on Wood," Danny Kaye comedy. This racked up about $3,000,000 in domestic rentals, meaning a fair-enough return on an expensive picture. "Living It Up," Martin-Lewis entry, cleaned up a gross of $4,000,000. (All grosses herein cover only the domestic market and are unofficial but reliable estimates.)

"About Mrs. Leslie" proved short of satisfactory at $1,500,000. "Rear Window," following in August, was smash, the Alfred Hitchcock entry with James Stewart and Grace Kelly taking a hefty $5,000,000. "Sabrina," with William Holden, Audrey Hepburn and Humphrey Bogart, was out in September and piled up $4,800,000. In the same month "Reap the Wild Wind" was reissued and harvested $1,000,000, all gravy except for the cost of prints and advertising.

"White Christmas" peddling started in the October-November period and this Kaye-Bing Crosby musical is winding up with $10,000,000. It topped the list of VARIETY's blockbusters of the 1954 releases. "Three Ring Circus," Martin & Lewis again, was launched in December and picked up a fancy $3,500,000.

'Girl' Showed Stamina

The William Perlberg-George Seaton unit at Par provided the next two blue-chips entries: "Bridges At Toko-Ri," $5,000,000, and "Country Girl," $6,000,000. Earlier, on the basis of scattered initial dates, "Girl" seemed on the way to a $4,000,000 gross, which would have been fine. But it showed remarkable stamina on the holdover runs and sub-run engagements, thus reaching the lofty $6,000,000 level.

In March, George Pal's "Conquest of Space," a science-fictioner, got lost in space, this being one of the few lesser b.o. performers at $1,500,000. "Mambo," made in Italy, is a $1,000,000 grosser that went into release in April. Par will come out with a profit on it because of its relatively small investment. The current "Run for Cover," James Cagney oater, looks on the negative side with a take of perhaps, $1,750,000.

Also in current release, but not sufficiently circulated to crystal-ball the gross, are "Hell's Island," which is a modest budgeter, and "Strategic Air Command." Latter, with Stewart and June Allyson in the leads, is the VistaVision air epic which Par hopes will end up in the klondike bracket.

SHORTS IN VISTAVISION GIVE YOU A PLUS!

TO BUILD YOUR SHOW...

BOOST YOUR BOX OFFICE

Par's Upcoming Sked

Hollywood, May 17.

Paramount will make a new-product splurge in the July-through-September period with the release of seven pix which represent a total negative cost of $20,000,000, George Weltner, global sales chief, told the company's current sales meeting at the studio.

"Strategic Air Command," now in pre-release, is set to lead off the sked with general handling in July, along with "The Seven Little Foys." "We're No Angels" and "You're Never Too Young" go out in August and "Girl Rush," "To Catch a Thief" and "Ulysses" follow in September.

Canadian Film Weekly

Vol. 20, No. 25 June 22, 1955

HYE BOSSIN, Managing Editor

Assistant Editor - - - - Ben Halter
Office Manager - - - - - Esther Silver
CANADIAN FILM WEEKLY
175 Bloor St. East, Toronto 5, Canada
Entered as Second Class Matter
Published by
Film Publications of Canada, Limited
175 Bloor St. East, Toronto 5, Ontario,
Canada — Phone WAlnut 4-3707
Price $3.00 per year.

ELECT SOMMERS

(Continued from Page 1)

Exhibitors Association, during which Ben H. Sommers of Winnipeg was elected to its presidency. He succeeded S. Richard Miles, also of Winnipeg.

The meeting, held in the Marlborough Hotel, Winnipeg, also reviewed the campaign for a reduction in the amusement tax and expressed appreciation of the newspapers' heightened spirit of cooperation. It was felt that the coming of safety film no longer made the same apprenticeship period for projectionists necessary.

A cocktail party preceded the dinner which closed the meeting. Guest speaker at the dinner — or "ghost speaker," as he was referred to — was Mike Simons, MGM director of customer relations and conductor of his company's Ticket Workshop. A tape recording of his talk, "The Importance of the Motion Picture Theatre in the Business Community," was heard by the exhibitors and their guests — local branch managers, provincial and civic officials and the press.

Sommers is of the State Theatre, Winnipeg. Other officers elected were Harry Hurwitz, Odeon-Morton Theatres, first vice-president; Harry Prygrocki, King's and Classic, second vice-president; Ken Beach, Western Theatres, secretary; and Robert D. Hurwitz, Main Street Pool, treasurer. The new board of directors will include S. R. Miles, Western Theatres; Tom Smerchanski, Lodge; John Ferguson, Famous Players; D. Carr, Oak; Harold A. Bishop, Famous Players; G. Miles, Western Theatres; Mesho Triller, Dominion; Bill Minuk, Corona; Ernie Diamond, Rialto; and David Rothstein, Rothstein Theatres. Out of town members are J. Ferley, Winnipeg Beach; P. J. Lowe, Cartwright; A. Todd, Morris; E. Kendall, Morden; W. J. McGregor, Gladstone; and A. E. McLean, Rainy River.

'Tribute To A Bad Man'

Stephen McNally has been signed by MGM for a role in Spencer Tracy's next starring picture, Tribute to a Bad Man, formerly titled Jeremy Rodock.

CRITIC VS. PUBLICITY MEN

Clyde Gilmour, movie critic for The Telegram, Toronto, took a column last week to tell his readers about a lunch chat with "a couple of movie publicity men," who insisted "in all friendliness" that he often adopts a destructive attitude towards the industry. It could be, one suggested, that this sort of thing might possibly lead to a termination of press screenings—a hardship on Gilmour, who must write well in advance for Maclean's.

The critic told the publicity men "in all friendliness" that "There will be no change in policy, no matter what happens in regard to screenings or anything else." The evaluations of a critic "are worth nothing to anybody unless they are 'on the level.' And they are not really on the level unless they are written, basically, to serve the READER . . . not to flatter or mollify some affable press agent or truculent studio chief."

Other industry publicity men were quick to dissociate themselves with the position of Gilmour's lunch hosts, as described by him.

DATES OF ANNUAL MEETINGS

Changes have been made in the dates of the annual meetings of the Motion Picture Theatres Association of Ontario, the National Committee of Motion Picture Exhibitors Associations of Canada, and the Motion Pictures Industry Council of Canada, all of which will be held in the King Edward Hotel, Toronto, it was stated by A. H. Jolley, executive secretary of the first-named organization.

The MPTAO will meet on Monday, October 31. The usual luncheon will follow the meeting and it is not unlikely that a Ticket Workshop will be conducted for the rest of the afternoon.

The NCMPEAC will sit all day on Tuesday, November 1.

The MPICC will meet on Wednesday and Thursday, November 2 and 3.

The annual Pioneer of the Year Award dinner will be held on the evening of Tuesday, November 1 in the Royal York Hotel.

Stars Of 'Come Next Spring'

Ann Sheridan and Steve Cochran will star in Republic's Come Next Spring.

AA's 'Do It Yourself'

Allied Artists has purchased Donald Ridgeway's Do It Yourself.

NOW!

THE PERFECT-PICTURE PAIR

BY

BAUSCH & LOMB

SPECIALLY CREATED FOR

CINEMASCOPE

$1000.00

TWO MATCHED PAIRS!

2 B&L ANAMORPHICS PLUS 2 BACK UP LENS

3½" to 9"

THE ONLY COMPLETE LINE!

Recommended by the Producers
of CINEMASCOPE for
any Theatre or Drive-in

GENERAL THEATRE SUPPLY
COMPANY LIMITED

861 Bay St., TORONTO, Ont., EM. 4-9307

SAINT JOHN MONTREAL WINNIPEG VANCOUVER

OUR BUSINESS by N.A. Taylor

THE type of entertainment to which motion picture patronage responds has been changing continuously over the years. Not so long ago, before TV, program pictures of the so-called "bread and butter" variety were standbys for many theatres. They rented them for fair terms and earned a reasonable return thereon. Low-budget westerns with established star names regularly appeared on the screens of small-town theatres and had a good following. Small-budget mystery pictures were also very popular and generally profitable for all concerned. With the introduction of TV, and with wide screen and other technical improvements, this era has passed.

There are many in our business who are firm in the belief that its future lies only in super-duper colossal films with big-name casts and smacking of huge financial expenditures. With the introduction of CinemaScope and the wide screen, producers went all out for the so-called Spectacular in the belief that a big screen demanded huge sets and plenty of people to fill them. They have found, to the sorrow of all concerned, that this is not necessarily so. The crowding of 1,000 or 10,000 people on a large screen does not guarantee that the spectator will be thrilled or happy. Neither does the use of lavish and expensive sets and costumes. However, a good story with proper motivation and a large amount of "heart" can result in some very excellent entertainment. The size of the screen is not the determining factor and the producers seem to be gradually coming to this realization.

There is another school of thought which maintains, with some justification, that there is still a good market for films of a less-expensive nature which will satisfy the entertainment desires of a segment of the public and doesn't necessarily demand top names and big productions. These people want to see good, fast-moving entertainment of an action variety, be it westerns, cops and robbers, slapstick or just plain, low-down hokum. They seek out the motion picture theatre as a place for relaxation and entertainment. They do not make exacting demands but they do expect reasonable value in return for their entrance fee. Such films are less difficult to cast and produce than the super-dupers. Unfortunately, however, too often they are produced with a great deal of sloppiness and are likely

(Continued on Page 7)

STARRING

OLIVIA de HAVILLAND ▪ ROBERT MITCHUM

BRODERICK CRAWFORD ▪ CHARLES BICKFORD

.. $1,200,000.00 FOR ADVERTISING AND PROMOTION!

Watch for a barrage of national magazine ads . . . full pages in Life, Look, Collier's, Saturday Evening Post and 21 other high-circulation publications . . . readership of more than 300,000,000!

Watch for sure-to-be-talked-about posters . . . strategically placed on highways from coast to coast!

Watch for advance newspaper ads in all key cities . . . including full pages in New York and Los Angeles . . . covering 636,000,000 readers!

Watch for a saturation radio and TV campaign!

Then watch the boxoffice!

STANLEY KRAMER Presents

NOT AS A STRANGER

...available for July

FRANK SINATRA • GLORIA GRAHAME

with MYRON McCORMICK • LON CHANEY • JESSE WHITE • Written for the Screen by Edna and Edward Anhalt • Based on the Novel by Morton Thompson • Music by George Antheil

Produced and Directed by STANLEY KRAMER

thru UA

News Clips

Crawley Films' survey shows 24 government and university outlets for sponsored 16 mm. subjects . . . Al Duguid, manager of the Academy in Lindsay, Ontario, was the Kiwanis' luncheon speaker recently . . . J. C. Kennedy, manager of the Roxy, Cornwall, has been transferred by National Theatre Services to the Roxy, Burlington . . . Walter Murdoch was re-elected executive board member of the American Federation of Musicians for Canada at the annual convention in Cleveland, a post he has held since 1947 . . . Johnny Washburn, 10-year-old Toronto player, has been signed by 20th-Fox.

Suit for damages by Ernest and Catherine Baker against the International Cinema, Vancouver, and Famous Players, was dismissed in the Supreme Court of British Columbia. Five teenaged boys had pried loose a large piece of ornamental plaster and threw it over the balcony, then fled down the fire escape. The plaster injured the Bakers. Judgment was by Mr. Justice J. O. Wilson . . . The average film rental in France during 1953 was 44.5 per cent, with the average rental for USA films higher than that for others . . . South Africa's Schlesinger circuit may be purchased by 20th Century-Fox.

John A. MacLaren, president and founder of MacLaren Advertising Company Limited, died in Miami at the age of 63. The MacLaren agency is the representative of the Motion Picture Association of America in the Canadian Cooperation Project . . . CHUM's Phil Stone, who recently became regional public relations head for the Red Cross, is doing his In Town Tonight program from 12.30 to 1 p.m. in the lobby of Loew's, where Love Me or Leave Me is playing . . . Montreal Cinerama ads say: "The Only Theatre in All Canada That Will Or Can Show Cinerama!"

A French Cinema Centre will be opened in New York to serve as a public relations liaison between the French and American film industries. The French would like more of the American market . . . Danny Kaye was the guest of honor at a recent London Variety Club Luncheon . . . Alex Guinness was made a CBE in the Queen's Birthday honors . . . The Film Daily, NY, offers a new term for toll TV: Feevee . . . Paramount has developed a way to put two TV programs on one wave at the same time for its Telemeter plan. It could thus advertise the picture on one and play it on the other.

George Ganetakos

ANOTHER of the golden Greeks who helped raise the motion picture industry of America to greatness has gone, this one George Ganetakos of Montreal, a man of immense vitality and undiminishing love of life. He was fatally injured in his 77th year as he drove from a game of golf to a film screening.

In Canadian film and theatre life this man was a legend compounded of vast generosity and magnificent laughter. Most of the stories told of his generosity were told by others; many of the stories of him which created laughter were told by himself. Though his were extremely modest beginnings in Greece, his life in America reflected the heritage he brought with him.

In 1952 he was among those honored by the Canadian Picture Pioneers on the occasion marking the 50th anniversary of the film theatre in Canada. The chief speaker of that distinguished evening, Leonard W. Brockington, QC, CMG, president of the J. Arthur Rank Organization of Canada, linked Mr. Ganetakos with the native land he loved so much and which he served so well during its greatest suffering. Said he:

"Mr. Ganetakos was born in that great and glorious land of Greece, to which mankind owes so much of the divine searching for truth, so many of the franchises of the human mind, and so much of the humanity of literature and the sense of drama, the beauty of sculpture and painting, and the capacity for scientific discovery, all of which have made possible that magical fusion of all the arts on which our Industry's contribution to human life is founded."

This theme was also used by Thomas Archer in a fine tribute written for his *Sight & Sound* column in *The Montreal Gazette*. George Ganetakos, he said, was "one of the great pioneers of cinema entertainment in the city and on the continent" and a true son of his people. "You had only to see that oaken figure once to know the strength of his character, his loyalty to the ideals he set himself, the country of his birth and the country of his adoption. Being an adopted son of Canada myself I knew this instinctively."

Perhaps Walter O'Hearn, drama editor of *The Montreal Star*, will not mind if I reprint his tribute to Mr. Ganetakos to show how he was regarded in Montreal:

"When The Star's Eric McLean was discovering Greece last year he found that the word Canada opened every door and linked with the word Canada, usually, was the name George Ganetakos.

"Mr. Ganetakos, who died tragically on Thursday night, was a Canadian who never forgot his native land. His efforts to feed war-ravaged Greece were epic. As a result the name of his adopted country is sacred there.

"Mr. Ganetakos was a potent force in the moving picture business. Bluff, direct, he was nevertheless a man of ready sympathy and deep humor. As president of United Amusements, he was proof that a man of talent and determination can start from scratch in this country and make a fine career. He will be missed."

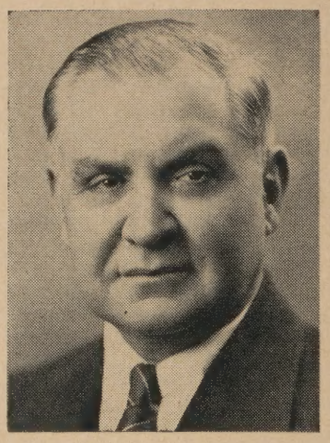
The vice-president of Famous Players Canadian Corporation, Reuben W. Bolstad, said:

"George Ganetakos brought we of Famous Players a fruitful business association for many years and, what is more, a fine personal relationship that added enjoyment to our tasks. He helped our company gain its important place in Canadian life, enriching our mutual interests with his wisdom and humanity. He was more than our partner; he was our friend in the finest sense."

The president of the Canadian Picture Pioneers, N. A. Taylor, said this of Mr. Ganetakos, a past president of the Quebec branch:

"The debt those of us who make our living in the motion picture industry owe to the faith, foresight and hard work of men such as George Ganetakos is immeasurable. The high place our industry and its people hold in the estimation of our fellow-Canadians in Quebec is largely due to his accomplishments and his sincerity. I am proud that the Canadian Picture Pioneers expressed our appreciation of him publicly in 1952."

George Ganetakos was the sort of a man you felt like embracing after a few minutes of exposure to his twinkling eyes, easy personality and unpretentious manner. It is sad to think him gone forever from the places he warmed with his presence.



THE LATE
GEORGE G. GANETAKOS

GEORGE GANETAKOS

(Continued from Page 1)

other Canadian and USA cities. Interment was at the Mount Royal Cemetery.

Leader of the Greek community and a prominent member of the Quebec branch of the Canadian Picture Pioneers, he became president of United Amusement Corporation in 1947 as successor to his lifelong friend and business partner, Ernest A. Cousins, who was named chairman of the board.

Mr. Ganetakos came to Canada as a boy and, after operating an ice cream parlor, entered show business by acquiring the Moulin Rouge Theatre at Amherst and St. Catharine Street. Today United Amusement Corporation, in partnership with Famous Players, operates 38 theatres in Quebec.

He was also a director of the Prudential Trust Company Limited. He was a member of the Marlborough Golf Club; the Eastern Star; AF and AM; Montreal West Curling Club; Kiwanis Club and the Seigniory Club.

The accident, in which the car driven by Mr. Ganetakos collided with a truck at an intersection, took place at 7.45 p.m. and a passenger, Mrs. J. Cook, was injured.

During the Second World War and during the years immediately afterwards, he was national president of the Greek Relief Fund. In 1948 he was awarded the Cross of Officer of the Order of the Phoenix from the government of Greece for his outstanding work. In 1950 the King of Greece honored him again and he was made a commander of the order.

In 1950 he was among those honored by the Canadian Picture Pioneers at a dinner in Toronto to mark the 50th anniversary of the motion picture theatre in Canada.

Surviving are his son, John, first vice-president of United Amusement Corporation, and his daughter, Mrs. W. H. Giles.

AA PRODUCTION

(Continued from Page 1)

ing to Walter Mirisch, executive producer. With a mid-August starting date already set for his film, William Wyler now is at work preparing Friendly Persuasion, much of which will be made on location in the east. The script is by Robert Wyler and Jessamyn West. Gary Cooper will star.

Those to be done in CinemaScope include The First Texan, which Mirisch will produce with Joel McCrea in the star role. The script for this film dealing with the life of Sam Houston is now being completed by Daniel B. Ullman. It will roll late in the year.

With Richard Heermance producing, Legionnaire, dealing with the French Foreign Legion, also will be a CinemaScope production. It goes before the cameras in October.

Also to be in CinemaScope is The Lady From Helltown, a Scott R. Dunlap production, scheduled to be launched this summer.

Mother-Sir, to be made in Japan, is now being prepared by Walter Wanger. Plans call for putting the screenplay by Kay Leonard before the cameras before the summer's end.

Late in the year, in Vienna, producer-director Ernst Marischka will begin shooting an English version of The Girlhood of a Queen with Romy Schneider, who scored so heavily in the German version, in the star role. The story deals with a romantic period in the life of Queen Victoria.

At work now on the script for Ariane, which Billy Wilder will do as his first for Allied Artists, is I. A. L. Diamond, who is basing it on the Claude Anet classic.

Late in the summer, Lindsley Parsons and his associate, John H. Burrows, will launch filming of The Come On, prepared for the screen by Whitman Chambers from his novel of the same title. To star Barry Sullivan, the film will be made in large part in Mexico.

Censorship Argument By Women's Group

The St. Boniface diocesan council of the Catholic Women's League, Manitoba, criticized the provincial censor board for passing a French film, IFD's Children of Love, and stopping another from the same company, We Want a Child, which was made in Sweden. Soon after the latter film was passed by the appeal board.

The resolution of protest also demanded that the censor board be transferred from the Department of Public Utilities to the Health and Welfare Department.

Winnipeg's Joe Huber Honored By Industry Friends

The retirement of Joe Huber as Winnipeg branch manager of Twentieth Century-Fox brought about a testimonial dinner, held in the Marlborough Hotel, as an open declaration of the affection and admiration he commands from all who know him. About a hundred well-wishers came from different places in the province and many wires were received. Joe was presented with a 16 mm. projector.

The above pictures show some of the head table group. The top one, left to right, has John Ferguson, Famous Players' Western chief; Bob Cringan, 20th-Fox Calgary manager; Phil Geller, successor to Huber; Peter S. Myers, 20th-Fox, Canadian general manager; and Joe Huber.

The bottom photo shows Harry Gray, manager of the Lyceum Theatre, who acted as toastmaster; S. Richard Miles, general manager of Western Theatres Limited; Haskell Masters, Warner Bros. Canadian general manager; and Harry W. Hurwitz, general manager of the Odeon-Morton Theatres.

OUR BUSINESS

(Continued from Page 3)

to emerge as stinkers, in which case it is a total loss both for the producer and exhibitor. These films do not receive the same number of runs as more important pictures and are not likely to receive playing time in subsequent-run situations. However, good returns are possible for both the producer and exhibitor involved.

It would appear reasonable to assume that there is still a market for two types of pictures in our business: the so-called big picture and the action or gimmick-type picture. When our business has been "de-seated" to a practical and tenable level we shall find theatres geared to presenting this latter type of entertainment operating on a financially-sound basis. However, no matter what type of entertainment a theatre provides, it will have to be modern and comfortable. This is a necessary prerequisite under any circumstances. In order for our business to be prosperous it is necessary for the producer and distributor to deliver to the exhibitor a continuous flow of all types of films and it is equally necessary for the exhibitor to have the proper premises for the showing of such films and do a first-class job of selling them.

BC ASSOCIATION

(Continued from Page 1)

Vancouver, vice-president, and G. A. Sutherland of Vancouver, secretary.

Other matters that were discussed at the general and executive meetings were the amusement tax, bingo, unfair 16 mm. competition, exhorbitant rentals, Capac fees, creation of a booking and buying committee to discuss abuses with the distributors and the MPICC public relations institute proposal.

The new president is Owen Bird, the vice-president Max Chechik, the secretary G. A. Sutherland and the treasurer K. E. Hayter, also of Vancouver. Other members of the executive board are P. Gauthier, Quesnel; M. McLeod, Powell River; F. Walsh, Vancouver; F. Soltice, Penticton; and F. Gow, Vancouver.

FILM DAILY ANNUAL

(Continued from Page 1)

The Film Daily Year Book. The revenue from Canada reflected a 100 per cent return, less the usual expenses, but that from Great Britain, because of restrictions, was only 60 per cent of the $40,000,000 earned.

The 37th edition of the Film Daily Year Book is now available. It is again a masterpiece of factual reports and statistics, containing 1,264 pages of important information in a handsome green-and-gold binding. Jack Alicoate is editor-in-chief.

Leading off the subject matter is a review of 1954 by Chester B. Bahn, editor of The Film Daily. Included in it are such chapters as On Centre Stage: CinemaScope, The International Scene, Exhibition: Growing Unrest, COMPO's Accomplishments, Tax Victory and Defeat, On the Censorship Front, Video: Strange Paradox, Labor: First Pension Plan and In Memoriam, among others.

This is followed by important LA and NY telephone numbers and then comes Industry Statistics, compiled by Winfield Andrus, managing editor of The Film Daily.

Another set of interesting figures estimates the world gross of American motion pictures at $2,210,000,000 in 1954, up $35,000,000 from the previous year, when it was $2,175,000,000. Since 1948's record gross of $2,445,000,000 there was a steady decline until 1953, which was up $55,000,000 over 1952. And 1954 seems to indicate that the upward trend will continue.

Total of theatres in the world, figured by the Year Book at 108,978 in 1954, is an increase of 12,304 over the year previous, which also showed a gain of 6,000 over 1952. The latter year showed a drop of 5,400 over the previous 12 months.

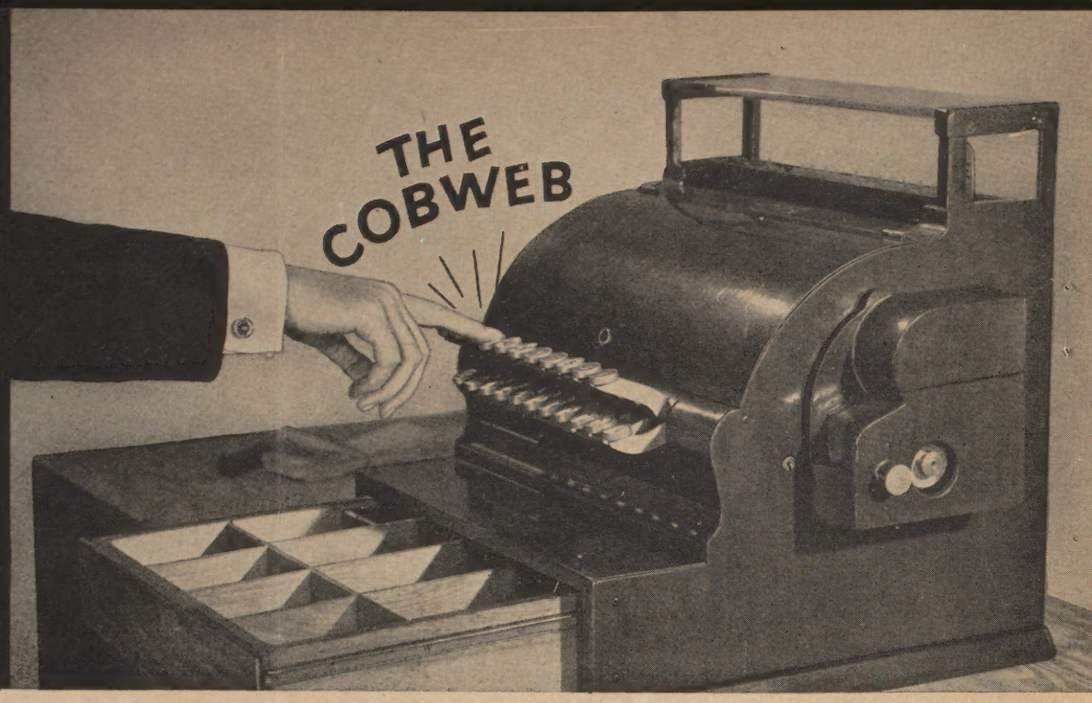
Among the many contributing editors to the Year Book, which includes such outstanding personalities as Eric Johnston, Ellis G. Arnall, Nathan D. Golden, George C. Hoover and George Murphy, is Clare J. Appel, executive director of the Canadian Motion Picture Distributors Association, who is responsible for the Canada in 1954 section.

Hal Horne Passes; Had Heart Attack

Hal Horne, veteran motion picture executive, died in New York last week of a heart attack. He was 58.

Active for more than three decades in the film industry, Horne held posts with United Artists, 20th Century-Fox and Walt Disney Productions before forming a public relations organization.

FILL IT UP!



After blasting the nation with its "Blackboard Jungle" Bombshell, M-G-M follows up with a smashing, All-Star production "THE COBWEB," a forbidden subject that will be the talk of America. For the first time the screen dares to reveal the secrets of the psychiatrist's couch in that strange mansion on the hill they called "The Castle."

M-G-M presents in
CINEMASCOPE and COLOR

RICHARD WIDMARK
LAUREN BACALL
CHARLES BOYER
GLORIA GRAHAME
LILLIAN GISH

In

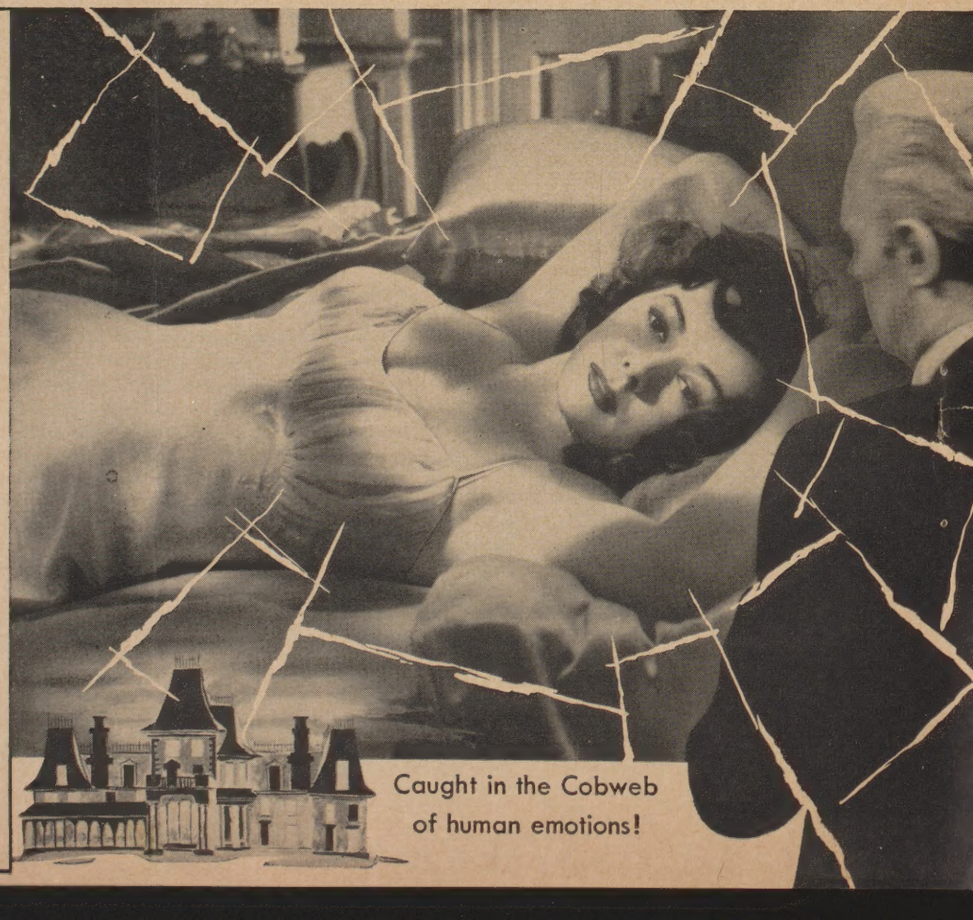
"THE COBWEB"

And Introducing **JOHN KERR** star of 'Tea And Sympathy'
And **SUSAN STRASBERG**
With **OSCAR LEVANT**
TOMMY RETTIG

Screen Play by JOHN PAXTON
Additional Dialogue by William Gibson
From the Novel by William Gibson
Photographed in EASTMAN COLOR
Directed by VINCENTE MINNELLI · Produced by JOHN HOUSEMAN

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)



Caught in the Cobweb of human emotions!

Mary Pickford

George Ganetakos

THE SALUTE OF *Mr. Roberts,* WB's USN romp, to the patron is, I hear: "Glad to have you unbored, sir!" It was trade-screened at the Village Theatre. "I've been to see *Mr. Roberts* at the Village," CBC film reporter Gerald Pratley told a stenog afterwards. "Is he," she asked, "the new manager?" Gerald, by the way, just had a flattering invitation from Roger Manvell of the British Film Institute to write a chapter on the use of film music away from films for the BFI's forthcoming book, *The Technique of Writing Film Music . . . Nat Lustig,* the pianist, says things are so bad in Ireland that McNamara's Band is playing bar-mitzvahs . . . *Jim Hardiman* got up a whopping exploitation book for Odeon's *Marty* dates . . . *Armand George* of 52 York Street, London W1, England, is compiling a book about Bioscope showmen who, from 1897 to 1912, played halls and fairgrounds. He wants some Canadian history on the subject and, at the request of the CP London Bureau and the NFB, we sent him what we had. You can do the same . . . *Baseballistics*: The ball comes at the batter at about 90 miles per hour, the NY Giants Josh Devore stole four bases in one inning in 1912 for a record that still stands and Babe Ruth earned $925,900 in his 24-year career.

MARY PICKFORD'S SCREEN personality was a simple, honest one, with the suggestion that intelligence and sensitivity lay behind it. Now comes her autobiography, *Sunshine and Shadows,* to approximate her screen personality in print. Perhaps Mary's straightforward approach to herself in a world of pretense is responsible for a story that hasn't the slightest air of artificiality about it. I say to you that reading that story, issued by Doubleday & Company, is a thoroughly enjoyable and very interesting experience.

The book has dozens of photographs that will jog the memory and stir the heart, among them one of the house on Toronto's University Avenue in which she was born. There had been countless suggestions that the house be saved. It wasn't. When it was being wrecked several members of the Canadian Picture Pioneers came there and removed bricks as souvenirs.

The early chapters will enchant Canadians who know Toronto, with their references to the old Belt Line, Louisa Street Public School, the clinic of the Sick Children's Hospital and other places that loomed large in the life of children who lived in the centre of the city. Mary made her debut as an actress in the now-gone Princess Theatre.

Chance and adversity were always a great part of her life. The manager of the Cummings troupe, a roomer in the home of Mrs. Charlotte Smith after the tragic death of her husband, overcame her opposition to get Mary on the stage. Years later Hal Reid, father of Wallace Reid, induced her to come to NY to repeat her Toronto role in the Broadway version of his play, *The Little Red Schoolhouse.* The furniture and effects were sold and the Pickfords went to NY. But Reid forgot about them when he sold the play and they were just about stranded.

But from there the Pickfords — Mary, Lottie, Jack and Charlotte — went on to separate careers on stage and screen, although appearing together in the early days.

The book is too rich in Pickford lore and silent screen history to explore here at any length. Fascinating incidents keep coming up — how Belasco, whom Vancouver knew so well, changed Gladys Smith to Mary Pickford; how Cobourg's earthy Marie Dressler told an offcolor story to President Wilson, who deadpanned her; how Mary had a run-in with Quebec's Mack Sennett because he wanted to byline screen stories she had written.

Then there are the moves by her that became the highlights of the industry's history — the rise of Laemmle, Zukor and United Artists, in which she was involved.

To me this is about the most enjoyable by far of all the recent books by industry personalities. You get the fine feeling you used to get out of a Mary Pickford picture in those more naive and less hurried days of a friendlier era.

GEORGE GANETAKOS was a man about whom many stories were told. A favorite was about the wheeled self-caddy he invented, which was usually pushed by a real caddy. George loved to tell about his first golf game with George Skouras. That explosive brother of Spyros and Charlie got into a bunker and lifted his ball out of it, going right ahead as if nothing had happened. The Montreal showman protested. "Listen, Ganetakos," said Skouras in exasperation, "you play your game and I'll play mine!"

George once told me how he got into the movie business. He had been running an ice cream parlor near a movie house operated by a former countryman, who had acquired it at his suggestion. But the movie house, the Moulin Rouge, didn't do well and its operator, unhappy, told George so. So George traded him the ice cream parlor for the theatre.

In 1952 the Canadian Picture Pioneers held a dinner at the Royal York Hotel to mark the 50th anniversary of the movie theatre in Canada and honor several old-timers, among them George. The head table guests and the honored ones were invited to a private suite before dinner to wait for the proceedings and meet one of the most important guests, the Honorable Louis O. Breithaupt, Lieutenant-Governor of Ontario. A reception line had formed for the presentation of those present to His Excellency, with Nat Taylor, the Pioneers' president, doing the honors.

George was in a corner reminiscing with old friends and was too busy to get into the line or even realize why it was there. But his devoted friend, Basil Salamis, proudly straightened out George's lapel ribbon, symbolic of the Grand Cross of the Order of the Phoenix from King Paul of Greece, and pushed him into the line, which by now had dwindled into a few persons.

Very soon George stood before the distinguished representative of the Crown, who graciously said how-do-you-do, repeated Mr. Ganetakos' name as he heard it from Mr. Taylor, and offered his hand. George shook that hand with an unregal but democratic heartiness, usual to him, which indicated that any friend of Nat Taylor's was a friend of his.

"I'm glad to meet you," George assured His Excellency. "What's *your* name? Sorry, but I didn't get it."

JIMMY CAESAR, the Barclay comic, told me the story about the guy who walked up to a bar, ordered a bottle of Scotch and drank it. And another. And one after that. At last, his thirst temporarily quenched, he ventured a bit of conversation with the bartender, remarking that it was a nice afternoon.

"Lissen, Bud," growled the bartender impatiently, "are ya gonna drink or are ya just gonna gab?"

HEARD IT SAID in the YMCA locker room that the Sheraton people would like the Victoria Theatre location for a hotel site . . . *The Casino* goes back to old-time BurleQ in July . . . *Fellow was* telling another about his forthcoming operation and drew the comment that he wouldn't have too bad a time — only 26 minutes in the operating room. How did he know? "I saw the same operation on Medic," was the reply . . . *Steadiest* bore on CBC TV: Frigi the Pup. *Marty*-like, she isn't so big a dog as she thinks she is . . . *Whither nabes?* The Variety, closed recently, will house a Giant Auction Sale and the Vogue hosts a Sunday night Western Jamboree . . . *A customer,* says *The Financial Post,* asked the classified clerk the cost of a funeral notice and was told 50 cents an inch. "Good heavens!" said the customer. "And my uncle was six feet two" . . . *These days* a six-month shooting schedule isn't uncommon and *The Ten Commandments* will take a year. In her book, *Sunshine and Shadows,* Mary Pickford tells how D. W. Griffith reacted to the news that she was leaving him to rejoin Belasco for a stage role. Said Griffith: "Mary, you still have three days to go. Will you report tomorrow morning? I'd like to make one more picture with you." The picture was just about her biggest hit, Anita Loos' *The New York Hat* . . . *Tip to pressagents:* New Canadian-Italian English-language monthly, *Ecco,* published by Anthony J. Lisanti and edited by Ben Fiber, is out, with Gina L. on the cover. A good-looking readable book. Ben was with this publication for a while.

BATTLE CRY

THE BOXOFFICE BLOCK-BUSTER OF OU
RECORD-SETTER FOR THE INDUSTRY!

EAST OF EDE

EVERY CANADIAN ENGAGEMENT A SMA
EAST -- 'EAST OF EDEN' WILL BE THE

STRANGE LADY

A REMARKABLE PICTURE ABOUT A VE
NEVER LETS UP WHEN THAT LOVELY L

THE SEARCH

SOON! DANGER AFTER JOHN WAYNE -
OF EXCITEMENT! SEARCH THE SEVEN S

WARNER BROS!

"BATTLE CRY"
Starring
VAN HEFLIN · ALDO RAY
MONA FREEMAN · NANCY OLSON
JAMES WHITMORE · RAYMOND MASSEY
TAB HUNTER · DOROTHY MALONE · ANNE FRANCIS
Screen Play by LEON M. URIS • Directed by RAOUL WALSH
Original Music by Max Steiner
WARNERCOLOR · STEREOPHONIC SOUND
CINEMASCOPE

JOHN STE
"EAST O
An ELIA KAZ
Star
JULIE HARRIS · JAMES
with BURL IVES • RICHARD DAVALOS • JO
Screen Play by PAUL OSBORN
Music by Leonard Rosenman
WARNERCOLOR
CINEM

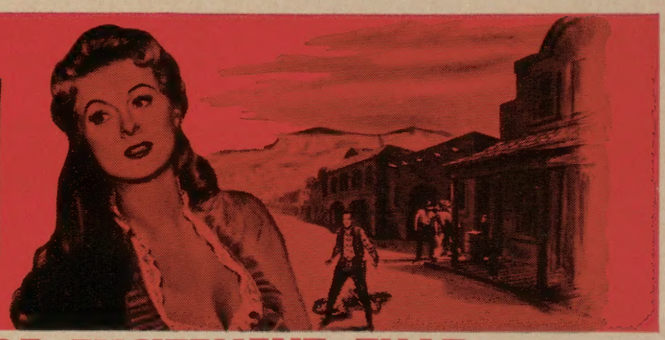
7

R DAY! HOLD-OVERS ALL OVER CANADA! A ROARING

EN

SH! EVERY REVIEW A RAVE! NORTH, SOUTH, WEST AND
SENSATION-PICTURE OF THIS YEAR!

Y IN TOWN



RY REMARKABLE LADY! -- A BLAZE OF EXCITEMENT THAT
ADY LETS HER RED HAIR DOWN!

ASE

- WAYNE AFTER LANA TURNER -- WAVE AFTER WAVE
EAS -- YOU WON'T FIND THE LIKE OF IT!

INBECK'S
F EDEN"
AN Production
ring
DEAN · RAYMOND MASSEY
VAN FLEET · ALBERT DEKKER · LOIS SMITH
· Directed by ELIA KAZAN
Print by Technicolor
· STEREOPHONIC SOUND
ASCOPE

"STRANGE LADY IN TOWN"
Starring
GREER GARSON · DANA ANDREWS
Produced and Directed by MERVYN LEROY
Co-Starring CAMERON MITCHELL LOIS SMITH with WALTER HAMPDEN
GONZALEZ GONZALEZ · Story and Screen Play by Frank Butler
Music Composed and Conducted by Dimitri Tiomkin
WARNERCOLOR · STEREOPHONIC SOUND
CINEMASCOPE

JOHN WAYNE · LANA TURNER
in "THE SEA CHASE"
Also Starring
DAVID FARRAR · LYLE BETTGER · TAB HUNTER
with James Arness · Dick Davalos
Screen Play by James Warner Bellah and John Twist
DIRECTED BY JOHN FARROW
WARNERCOLOR · STEREOPHONIC SOUND
CINEMASCOPE

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Page 12 REVIEWS FROM THE FILM DAILY, NEW YORK Vol. 20, No. 25

SON OF SINBAD

with Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price, Mari Blanchard

RKO (Technicolor-Superscope) 88 Mins.

HIGHLY EXPLOITABLE TITLE, LOTS OF GIRLS AND VERY GOOD PHOTOGRAPHY IN TECHNICOLOR AND SUPERSCOPE PROMISE GOOD SENDOFF AT THE TURNSTILES FOR THIS FANCIFUL ARABIAN NIGHTS COMEDY.

A highly exploitable title, lots of girls and very good photography in Technicolor and Superscope should combine to give Son of Sinbad a big sendoff at the turnstiles. Producer Robert Sparks and director Ted Tetzlaff have welded a fanciful Arabian Nights yarn of the derring-do of the son of Sinbad the Sailor into a highly entertaining comedy piece. All the principal players do better than average jobs.

Story opens as Sinbad (Dale Robertson) and his friend Omar (Vincent Price) are being sentenced to death by the Khalif (Leon Askim) for Sinbad's indiscretion in having made too many visits to the Khalif's harem.

Murad (Ian MacDonald) a representative of the barbarian Tammerlane, arrives in Bagdad to tell the Khalif that if he does not surrender, Tammerlane and his hordes will attack and destroy the city.

Through some shenanigans which involve an old Greek scholar (Raymond Greenleaf), his beauteous daughter Kristina (Mari Blanchard) and a miraculous secret weapon called Greek Fire, Sinbad and Omar obtain their freedom on the promise that they will save the city from disaster. They succeed in their mission with the help of of the Forty Thieves (a group of very handsome females, who are actually descendants of the fabled original band).

Sinbad returns triumphantly to Bagdad with his feminine escort, to be made second in command of the city by the Khalif, whereupon he pardons the Forty Thieves and makes them the palace guard. At the end, Sinbad embraces Ameer (Sally Forrest), former servant to Nerissa, and also a member of the Thieves, Omar gets Kristina, whom he has learned to love, and the Khalif is seen pursuing his favorite wife, Nerissa. All are destined to live happily ever after.

CAST: Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price, Mari Blanchard, Leon Askin, Jay Novello.

CREDITS: Producer, Robert Sparks; Director, Ted Tetzlaff; Writen by Aubrey Wisberg and Jack Pollexfen; Photography, William Snyder, ASC.

DIRECTION: Good.

PHOTOGRAPHY: Very Good.

Short Throws

FIRST International Exhibition of Photography, Cinema and Television will be held within the framework of the tenth International Fair of Ghent, Belgium, September 10-25, 1955. Particulars will be supplied to those interested in entering.

SPECIAL theatre-TV showing of the recent DeMarco-Basilio fight for the welterweight championship in the State Fair Coliseum in Syracuse, NY — in which city's Memorial Auditorium the contest was held — drew more than $21,000.

MERIDIAN Productions has been named by the CBC to film those portions of the Stratford Shakespearean Festival's production of Julius Caesar to be used by the National Broadcasting Company's The Wide, Wide World Show on June 27. It will be seen on the CBC's network in Canada. Julian Roffman, Meridian production chief, will head a staff of 17 technicians who will operate two cameras and shoot the film on a tight eight-hour schedule during a Sunday between rehearsals.

PRESIDENT of the Academy of Motion Picture Arts and Sciences is now George Seaton, who succeeded Charles Brackett. The latter decided not to run again after six years. Samuel G. Engel is first vice-president and Fred L. Metzler second vice-president.

WALTER HAMPDEN, 76, died in the Cedars of Lebanon Hospital, Hollywood last week after one of the most distinguished careers in theatre history. The great Shakespearean player suffered a stroke while in a cab on his way to the MGM studios, where he was to appear in Diane. His ashes were sent to New York for services there. He was born in Brooklyn.

EXCLUSIVE CANADIAN DISTRIBUTORS FOR

Century

PROJECTION & SOUND EQUIPMENT

CENTURY is a name that is solidly established through years of theatre experience —it assures you of the finest quality projection and sound equipment. DSEL stands for service that keeps your box office always open for business.

DSEL is also headquarters for Altec Stereophonic Sound—Wide Screen Equipment— Generators and Rectifiers—All Projection Requirements —Cycloramic Screens.

DOMINION SOUND Equipments Limited

HEAD OFFICE: 4040 St. Catherine Street West, Montreal.
BRANCHES AT: Halifax, Saint John, Quebec, Montreal, Ottawa, Toronto, Hamilton, London, North Bay, Winnipeg, Regina, Calgary, Edmonton, Vancouver.

DS-55-23

CHANCE MEETING

with Odile Versois, David Knight, Joseph Tomelty

J. Arthur Rank 94 Mins.

SUSPENSEFUL BRITISH ROMANTIC DRAMA CONCERNING A LOVE AFFAIR BETWEEN A USA ATTACHE AND THE DAUGHTER OF AN IRON CURTAIN DIPLOMAT. EXCELLENT PRODUCTION AND ACTING. TOPS FOR ART HOUSES AND ITS TIMELY THEME SUGGESTS WIDER PLAYING POSSIBILITIES.

Chance Meeting is a topnotch British production built around a timely story of a love affair between a boy from the Western world and a girl from behind the Iron Curtain. The essence of the story, however, is timeless, the plight of the young lovers being quite obviously that of Romeo and Juliet caught between the warring houses of Capulet and Montague.

Ideal art house fare, it may have appeal to a much wider public, not only because of its focus on cold war tensions as they effect individuals in both camps, but because director Anthony Asquith and producer Anthony Havelock-Allan have brought forth a highly suspensful picture which is almost continually absorbing.

Also highly creditable is the moody photography of Jack Asher and the simple, but literate, George Tabori - Robin Estridge script, already recognized for its quality by being kudoed by the British Film Academy as the best screenplay.

Odile Versois and David Knight contribute strongly to the film's impact.

Film begins with an accidental meeting between Ted Hutchens a young American working in the intelligence section of the American embassy in London, and Ann Szobeck, the daughter of an Iron Curtain minister. The two fall in love, but find themselves hemmed in by suspicions from both sides that they are engaged in espionage.

When Anna becomes pregnant and is about to be sent back to her country and David is arrested as a suspected spy, the pair escape and put out to sea in a small boat for some unknown, neutral country. Only when this has happened do officials of the two camps realize that the young people have been guilty only of love.

CAST: Odile Versois, David Knight, Joseph Tomelty, Paul Carpenter, Theodore Bikel, Jill Adams, David Kossof.

CREDITS: Producer, Anthony Havelock-Allan; Director, Anthony Asquith; Screenplay, Gorge Tabori and Robin Estridge; Photography, Jack Asher.

DIRECTION: First-Rate.

PHOTOGRAPHY: Fine.

THE BOXOFFICE CHANCE OF THE YEAR!
CHANCE MEETING
ODILE VERSOIS · DAVID KNIGHT
Joseph Tomelty
David Kossoff
Sceenplay by George Tabori and Robin Estridge
Directed by Anthony Asquith
Produced by Anthony Havelock-Allan
A J. ARTHUR RANK ORGANIZATION PRESENTATION

Another smash hit from **JARO**

J. ARTHUR RANK

is pleased to announce
the first Canadian edition of

"tips"

IS NOW SOLD OUT!

STARTING THIS SEPTEMBER a steady flow of profitable advertising films will be released to selected theatres across Canada. The first issue of "TIPS"—a high quality participation film featuring national advertisers and well known Canadian artists is already sold out. Subsequent issues are well advanced. There is an exciting audience participation feature in "TIPS" whereby patrons win $100. for each of the three tips accepted by us for every issue.

Apart from offering a steady source of additional revenue to theatre owners, audience surveys conducted by an independent research organization showed overwhelming approval for the remarkably high quality and entertainment value of these films. Both French and English versions are available.

Representatives are at present signing agreements with selected theatres. If you would like to share in Canada's fastest growing new advertising, get in touch with your local J. ARTHUR RANK FILM EXCHANGE, or write directly to us in Toronto.

The interest already shown by Canada's largest advertisers insures a large and increasing volume of one and two-minute spots, as well as the regular editions of "TIPS."

J. Arthur Rank

Screen Advertising Services

OF CANADA LIMITED

20 Carlton Street Toronto Telephone EMpire 6-0751